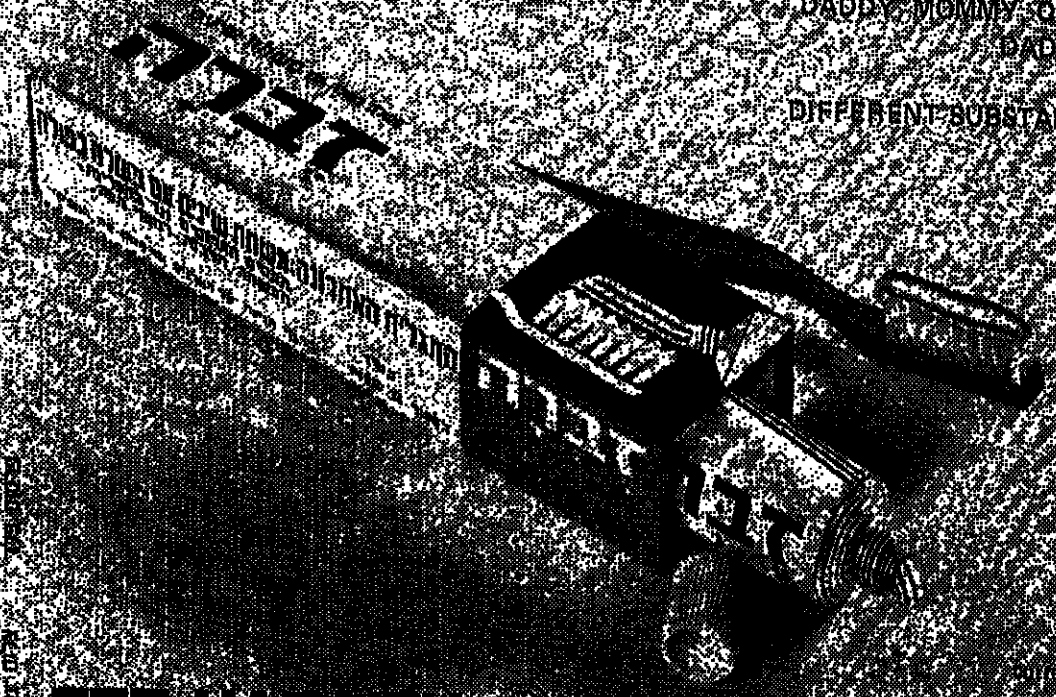


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ETZ HANATH



THE JERUSALEM
POST

February 12-16, 1973

The Jerusalem Post

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THE JERUSALEM POST

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Message from the Minister



THE Ninth Fashion Week, now taking place in Tel Aviv, finds the Israeli fashion industry prepared to display and offer to buyers from abroad its finest products and its achievements in design, styling as well as the latest fashion innovations. This has been made possible by the great strides the industry has made in the past decade, both in terms of quality and quantity. In the early 1960s, the fashion industry produced goods to the value of IL\$40 million, and exported only about \$9 million worth. Today, ten years later, production is up to IL\$1.5 billion, and exports to \$77 million.

Israeli fashion products, which up to a few years ago, were unknown on the world market, have since gained a world-wide reputation, and are now sold in the most prestigious fashion shops the world over.

The fact that a significant proportion of guest buyers return year after year is the best proof that Israel has become a major factor in the world's fashion industry.

The major trend of development in the coming years will be the expansion of existing plants and the building of new plants in the clothing and knitwear field, which will more than double exports by 1978.

In the next five years, about IL\$400 million will be invested in the clothing industry, out of a total of about one billion lire to be invested in the textile and clothing industry. These investments will bring about not only increased production, but will also, I hope, contribute to a higher standard of quality for these products.

I hope that the guests who have come to the Israel Fashion Week will find here what they are seeking, and will broaden their business connections. I wish the exhibiting manufacturers and the buyers good and fruitful business.

Haim Bar-Lev
HAIM BAR-LEV
MINISTER OF COMMERCE AND INDUSTRY

Colour in the established formula

By Catherine Rosenheimer

TEL AVIV. — CONTINUITY along established lines would seem to be the best way of summing up the mood of this, the ninth annual Tel Aviv Fashion Week. Perhaps the very fact that no drastic or major changes in the pattern of the event are evident speaks for itself, proof that nine continuous years of efforts to attract foreign buyers to an annual show window of Israel's export fashion collections have evolved a satisfactory and established formula.

Fashion exports date back far more than nine years, a handful of the present day exhibitors were already making their first export attempts in the early '40s. Then they only went to the neighbouring countries. Nonetheless, the increase in textile exports which has taken place over the years from the first Fashion Week in 1965 is a startling one: a total of \$41 million then, as compared to the most recently released figures for 1972 of \$127 million.

Visiting buyers at this year's Fashion Week — expected to total between 400 and 500 — will find a familiar pattern in the form of the exhibits themselves: a total of 80 participating manufacturers, ten of whom are newcomers to the Week, occupying individual rooms covering 5 floors of the Tel Aviv Hilton.

The changes they will find are, hopefully, the less immediately apparent ones, the results of continuous attempts to improve quality, to gear ranges to the needs of buyers from various countries, to improve cutting and sizing techniques, to become more efficient where delivery times are concerned: the all-important technicalities which determine whether, having once placed an order, a buyer will return a second time: the acid test.

"Good fashions, good business but no gimmicks are what we are trying to stress particularly this time," says Yael Matatov, Director of the Export Institute's Fashion Centre. The gala Fashion Week spectacular has been abandoned this year in place of more commercial, daytime fashion showings to be held throughout the week, with the shows divided into two categories: one show for coats, leatherwear, and sportswear and the second for knitwear, childrenswear and leisurewear. These type of shows, it is felt, answer the needs of the buyer better, waste less of his time than one huge show covering all types of fashion merchandise.

"The important thing is that the collections will be good," she says. "I can certainly say that definite progress has been made in that most producers recognize the need to employ their own designers and are trying to put out really good collections. At the same time, speaking of the industry in general, it is true to say that the buyer who comes to Israel is looking more for basic fashions rather than short-lived, crazy, fun-fashions. The delivery times of our manufacturers dictate this: they can't put out new collections each month and get them onto shop rails abroad in record time like Paris prêt-à-porter producers. These type of basics must, nonetheless, be fashionable. Our most successful fashion exporters are those who specialize strictly in a certain category, adding their own imagination and flair. Specialization is very important: it is to be found, for example, amongst the leading leatherwear producers." (Continued on page 4)

Cover

ON our cover, designed by Murray Bloom, patterns from the Fashion Week collections. From left: Danny High Style with a boldly geometric and petal print in strong fiery colours for a wide sleeved maxi. Next comes Erez's full length chemise in fine wool weave over-printed with colourful floral sprays. Sleeves feminine and puffy, yoke semi-circular. Dornin's "Holiday" model — sleeveless three-piece pants suit in three coloured jacquard. Goes with ribbed pullover. And a patch printed Diolen knit in a shirt dress by Maza.

"Textiles Take the Runway" is the name of Wednesday night's fashion show sponsored by the Export Institute's Technical Department for Textiles and Fashion. The evening aims to put textile designers in the limelight. Fourteen of them will be showing their latest printed, woven and jacquard designs made up into a range of 88 promotion garments, created with the full cooperation of fabric converters and with the assistance of a team of fashion designers, taking its colour lead from the new shades of the Israeli Colour Council. Seen here on left: Coordination of the work of two textile designers: Avraham Levin was responsible for the kimono jacket's jacquard, Ann Brooks for a related geometric design used on wide pants. Colouring is based on shades of "SI Al Blue." On right: African influence border print in orange and "Timna Copper" designed by Jacob Kirschbaum, made up into a summery two-piece in woven polyester.

PHOTOS IN THIS MAGAZINE BY: Ben Lamm, Samy Ben Gad, Signon, Mula & Harnaty, Vision, Judy & Kenny.



Colour in the established formula

(Continued from page 3)

ducers, in ranges of denim sportswear which vary in look from collection to collection but are always geared to a particular type of customer, in swimwear, in certain beach and leisurewear ranges and in much of our knitwear. Where a producer lacks self-confidence, he tends to put out a "bitty" collection in the hope of hitting the right note somewhere. Because of his delivery times, the Israeli manufacturer needs large quantity orders. Our most important market has proved to be the big department stores, and the only way of achieving large quantity orders is by gaining the buyer's confidence — and maintaining it.

Looking at the Week strictly from the fashion angle, all the current

"bases" are to be found: knitwear producers have concentrated strongly on jacquards, on sweaters in pure angora or angora blends. With the price of wool on the world market having virtually trebled in the past year, several have attempted to produce new types of blends of wool and man-made fibres which look as much like the "real thing" as possible. Even if the actual content of wool is only one third, the chief value is still wool — an important point for the U.S. buyer who has to take American import regulations into consideration.

In the past, buyers have complained of a lack of young-style separates: shirt ranges are definitely better than ever this time, both in fabric and single jersey shirts; other

of light weight knits, denims, fun fur and corduroys. Particularly noticeable is the widespread use of good looking new leather and fur imitations which appear in the ranges of many manufacturers given a wide variety of looks and treatments.

DEPARTMENT store buyers and manufacturers capable of serious-scale mass-production are the principle customers and suppliers for whom the Week has proved, on the basis of past experience, the most valuable. Each year, however, a smaller number of boutique owners and specialty shop buyers, find their way to the event. This, the Export Institute feels, is a market which should not be overlooked. To cater for such buyers, and on the

Shades of "Wine Festival" used here for Avraham Levin's print on a Maccabean cotton voile, which will be part of the "Textiles to the Future" show on Wednesday night.



premise that the small designer-producer of today is the potentially important exporter of tomorrow, the Institute's Technical Department for Textiles and Fashion has organized a boutique display, entitled "Design Discovery," to be staged in the Hilton's ballroom foyer.

"The idea," explains Bat-Ami Syrkin, "is to introduce some new blood to give the fashion industry's newcomers a chance. All ten exhibitors in this section have experience in small quantity boutique-type fashion production. While we don't have great expectations here in terms of big business, we do want visiting buyers to see that a new generation of young designers is growing up." Participants in the "Design Discovery" section — hopefully some real "discoveries" — include two designers of oriental influenced fashions, three boutique owners, hand-print batik fashions, evening wear and a new immigrant from France with a collection of original real-fur coats. Textile as well as fashion designers are being given a chance to show their work during the Fashion Week.

Promotion model

At a special fashion show on February 14, textile designers and fabric producers have combined to show promotion models; portfolios of each of the designers will also be on show throughout the week, offering interested buyers the chance of seeing more of their work, the possibility of ordering fabrics or garments in the designs of his choice.

"Until a few years ago, buyers complained frequently of the lack of life and appeal in the colours of our fashion ranges," says Perla Nissen, also of the Export Institute's Technical Department. In an attempt to rectify this and on the lines of an Israeli Colour Council has now been set up with the assistance of Iamar Glasman of Marks and Spencer. Designed to promote specifically "Israeli" colours, and to give a distinctive colour story to local

bricks, the first colour chart produced in conjunction with Argana and distributed to the textile trade a month ago as a guideline for selections.

"The initial reaction has been extremely favourable," says Perla Nissen. "No, we don't expect every mutation of eight specific, distinct colours. What we are aiming is to give our designers and manufacturers a palette with which they are, or to play around tones and shades related to it. To put it bluntly, colour sells."

Several designers, when questioned about the "Israeli colour" idea, expressed considerable scepticism. In mind that no buyer wants "Israeli look" exclusively in the form of the Kova Tembel, Arab tans or Beduin and Yemenite broideries, that a balance must be found between strictly international fashion lines and a certain degree of originality and local style, the print of a distinctive colour for the Israeli fashion industry can prove helpful. It enables the designer, shoe and handbag manufacturer to match up his products with the of the garment industry; it provides designers and manufacturers with a focus point for heated argument and discussion; and, who have expressed the brilliant orange "Jerusalem" or the rich blue called "El Ar" really prove selling points.

One rather cynical remark from the textile trade was "if you combine them in one textile you would get a look that is, well, 'Israeli'... the question is, would be a look that anyone was interested in watching."

though, tough — yet with sophistication. Sheepskin coat especially designed for the collection shown by D.S. Export Company.

THE recent world crisis in synthetic yarns, and the price drop for panty-hose (hitting Israel's largest single exporting manufacturer in the field of secondary industry — Ghor), textile output continues to soar.

A 10-year plan for Israel's textile and clothing industry (1971-81) has been released, making it possible to compare performance in 1973 with the pace laid down for the first 10-year spell (1971-76). According to figures in this report, output of clothing should increase by 11 per cent annually, and exports by 16.7 per cent.

What in fact happened during the first year of the decade? Output of clothing rose by 21 per cent, which is almost double the scheduled rate, but exports (of clothing and leatherwear) climbed by only 8 per cent. The increase was from \$12m. in 1971 to \$80.1m.

One of this shortfall is the aforementioned panty-hose industry, whose exports tumbled from \$24m. to \$9m. — due to a sag in price, not in the volume of deliveries. If we deduct this item, clothing exports are found to have risen from \$18m. to \$80.1m., a creditable 28 per cent.

On the other hand the sale of yarn and cloth sagged, so that exports for the industry as a whole rose only slightly, by four per cent — from \$12m. to \$12.7m.

Plainly the textile industry continues to suffer its traditional ups and downs. It always was a volatile economic activity, and in 1973 things were made more difficult by the inflation rampant in Israel, that hampered the export drive. Still,

Ten-year plan for textiles

By David Krivine

rael's clothing exports, and the six Common Market countries only 13.8 per cent. Shipments to North America declined (proportionately) to 56.7 per cent in 1971 and 52.5 per cent last year, while deliveries to the European countries rose to 15.8 per cent and 25.2 per cent.

She comments: "Better not to put all our eggs in one basket. Some firms were selling 90 per cent of their output in the U.S. We had a shock when, a few years ago, the Americans clapped on cotton import quotas. In 1972, sales to South Africa was disappointing — because the authorities in Pretoria imposed quantitative restrictions on the country's imports. So you can never be sure. The industry learned that it would be wise to spread its marketing outlets."

port of garments and other finished goods, less of yarn, cloth and other intermediate products. The 10-year plan shows the change in its statistical tables.

If we divide the industry into two broad categories, one textiles, and the other clothing and leather products, we find that textiles accounted for 80 per cent of the industry's exports as recently as 1969, while last year they were down to 40 per cent. In 1973 the proportion will decline further to 30 per cent — but after that, textiles will hold their own.

On the production side (as against export sales), they are holding their own already. In the five-year period 1971-76, output will increase by 12.8 per cent annually, and clothing by less, or 10.8 per cent (the figure would be a little higher if leather goods were included in this table, but textiles are still expected to remain ahead).

Explanation is that the clothing industry is going to use more locally-manufactured inputs and less imports, thus stepping up the added value of Israel's production in this sector. But the export of textiles (yarn and cloth) will also continue to rise throughout the decade at a steady 10 per cent a year. Clothing will maintain its close-to-20 per cent surge only till the middle of the decade, after which it will settle for the same 10 per cent annual rate in 1976-81 as textiles.

Considerable change

Of course there is a considerable change in the kind of textiles that Israel will offer. In 1965, cotton yarn accounted for almost a third of textile exports (excluding clothing). In 1971, the proportion was down to 10 per cent. By 1976 it will be 4 per cent, and by 1981, two per cent.

This underlines the fact that Israel is undercut by competition from the low-cost developing countries in the supply of staple goods, just as much as the Western states are. Comparative figures drive the point home. Cotton yarn (based, after all, on a locally-grown crop) accounted for \$11.9m. out of \$32.7m. of cotton exports in 1965 — and only \$4.8m. last 38 months has been in the out of \$48.5m. in 1971. It will shrink Arab villages.

Cardigan suit by Aled, with '60s influence in elbow length, wide cut sleeves. In pure wool jersey, the patterned cardigan is in petrol blue with red, sweater and pants in plain petrol blue.

"It so happened that prices were favourable in Germany, and the chief increase is there." An outstanding occasion was the Munich Fashion Fair, which Mrs. Shavit attended. Though a fifth-generation Arab, she speaks a good German and was interviewed on the radio four times. The fair happened to take place shortly after the ill-fated Olympic Games, and Israel figured as an exhibitor for the first time. At the official press conference sponsored by the fair authorities, one fashion show only was included — by Israel, the newcomer. It was beamed over three TV networks. "We made \$1m. of sales just at that fair," she says.

Six internationals

Israelis took part in six other international fashion events during 1972 — one in Tel Aviv, two in New York (for the summer and winter seasons), two at the Pret-a-Porter fair in Paris, and one in Florence. These displays brought in between them \$16.4m. of sales.

For 1973, plans are more ambitious still. Apart from the current Fashion Week in Tel Aviv, there will be two appearances in Munich (summer and autumn), two in New York, two in Paris, one in Amsterdam, and possibly a first-time appearance in Japan. (A group of Japanese buyers are expected to attend the present Israel display.) Overall trend in the textile industry is, of course, for more ex-

further to \$3m. out of \$81m. in 1970, and the same \$3m. out of \$130m. in 1981.

The big increases during the decade will be, first, synthetic yarn, up (despite last year's recession) from \$16.6m. to \$36m.; woven cloth (for which there is currently a revived demand (which accounted in part for the recent check in synthetics) will go up from \$9.5m. in 1971 to \$33m. in 1981; knitted fabrics from \$14.4m. to \$36m.; and — a newcomer to Israel's export industry — carpets, from almost nothing to \$13m.

More dramatic

In clothing the expansion is more dramatic, due to the big five-year spurt that we have noted. Biggest single increase is in knitwear, with exports scheduled to multiply sevenfold, from \$20m. to \$140m. This figure, it should be noted, throws light on the expected growth of world demand, as well as on Israel's plans to supply it.

If we take textiles, clothing and leather products (including footwear) together, Israel's exports will more than double by 1976, from \$122m. to \$264m., and will increase by another 60 per cent to \$430m. by 1981. Despite good progress in the marketing of fashion wear, this export programme has got off to a poor start so far, as noted above. During 1972, all exports in the sector were supposed to rocket by \$20m., and rose in fact by only \$5m. So the task ahead is correspondingly greater. The annual rate of increase will need to be not 10.5 per cent, but 20 per cent — if we are to reach the targets set for 1976.

All this is conditional on investments totalling IL850m. during the five-year phase, and the addition of 15,000 workers to the textile industry (4.5 per cent annually, for an average growth-rate in production of 10.6 per cent). The report hints that use will have to be made of Arab labour, otherwise objectives are unlikely to be met; and most of the extra labour secured in the exports in 1965 — and only \$4.8m. last 38 months has been in the out of \$48.5m. in 1971. It will shrink Arab villages.



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The Stefan Braun story

By Catherine Rosenheimer

ambitions? I'll say so — not 100 per cent, 1,000 per cent. If I had the over again, of course I would go into the same business. For me, it's to walk the street, to think 'What a well-dressed, chic woman,' then to look at her and realize that the fur coat is one of mine! Is there a difference between making a fur coat for a film star or a housewife? I'll say! If Marlene Dietrich orders a mink, I charge her far less — it's such wonderful publicity!"

There were some of furrier Stefan Braun's comments — serious and so serious — during a recent interview. As to whether the world of expensive, individual custom-made models, is facing certain doom, he retorts smilingly: "If this is a dying trade, it's a very good one, thanks very much. I can now I've more work than I can possibly cope with. In another year? That's not my worry!"

Fashion being a topical issue this week, we singled out Stefan Braun as a good fashion world example of a real success story. Once he was a small boy, born in Ruzhich, the son and grandson of furriers, Stefan Braun never had any doubts that his fortune lay in fur. And moreover, building up a very modest start here in Tel Aviv, he has undoubtedly made his fortune. Good taste and true vision, two of the most obviously valuable adjectives for Stefan Braun, prevent one from putting the whole thing quite so bluntly.

That he has built up an unquestionable reputation in international fur circles, a celebrity-studded clientele and annual exports of \$400,000 in fur fashions, provide some of the answers. In his own words, he admits unhesitatingly that "I love to live and I love life." A life which includes, amongst other

things, a spacious, antique-furnished house in one of the oldest, most fashionable residential quarters of Ramat Gan, a large chauffeur-driven limousine (though he often prefers to walk the odd few miles from home to his Tel Aviv salon accompanied by a handsome dog), a taste for antique furniture, Louis XIV especially, old paintings ("I hate modern art"), tennis, swimming, parties and fun. Other loves include skiing and — needless to say — fashion.

Twice a year at least he travels to Europe, views the latest collections in Paris, Rome (which I consider the best fashion centre today) and Florence — and whenever possible combines business with pleasure, including a ski resort — often the best of all places for capturing the current fashion mood — in his itinerary. "I try to see as many collections as I can, always general collections, never specifically fur showings. I keep my finger on the pulse of fashion — then go back home, inspired by elements of what I have seen, translating them in my own way to create my own look and designs."

"Designing in fur is quite different from designing in cloth: the fur itself dictates the coat, so does the woman for whom it is being made. Fur fashion is high fashion in a refined form: the elements of the current fashion atmosphere are there, but you can't do crazy things with a \$5,000 coat. Whoever the customer, no matter what her fashion budget may be, she expects her fur coat to go on looking fashionable for several seasons before it comes back to me for remodelling. Most of my styles have a life of five to six years — then they return to me like old friends, leave me again with a new lease on life."

That oldest of clichés, that the best way to make a small fortune in Israel is to come with a large one, is strictly inapplicable to this particular success story. Stefan Braun arrived here in 1939 in

the days of the British Mandate as a penniless illegal immigrant from Czechoslovakia. He had already spent three years studying fashion in Vienna, decided together with a group of friends, to leave for Palestine before he could be enlisted in the Czech army. "We got as far as Constanza where we found the Katinas — a really horrible Greek boat, designed as a fuel carrier, not fit to transport even a small number of normal human beings, and certainly not for a 'live' cargo of some 2,200 people."

"There was straw on the floor and

mice running around. The journey took four and a half months all in all. Four times we reached the shore of Tel Aviv, were shot at and forced to retreat. About 40 of the passengers died of meningitis before ever landing. Finally we came ashore in Netanya secretly, at night. We were taken to hide in an orange grove in an Arab area; I didn't wait; still hungry and cold from the trip, I boarded the first bus to Tel Aviv."

Stefan Braun's dream had always been a big salon in Prague with all the walls covered in mirrors... Instead he found himself a two-room flat just off Allenby Road (the same premises, now considerably enlarged, still house his present-day salon), next-door to his brother's electrical shop. "It cost me 50 plasters a month — which I didn't have — and I worked there, slept there and generally put up a good few relations and friends too."

His first work was not creating extravagant fur models, but remodelling any kind of old fur coat which found its way to him. And once the first remodelled coat was completed, a steady stream of clients found their way to him. The first customer was the Jewish wife of the British police chief in Jaffa, Mrs. Harrington. He worked on her Persian lamb coat entirely by hand — a sewing machine was an impossible luxury. All the British officers' wives followed; in 1941 Stefan Braun staged his first fashion show at the San Remo Hotel (later the first home of Israel's Knesset) on the Tel Aviv seafront.

"I never advertised, but from the start I always moved in the best society — and I always made sure that nobody knew how broke and hungry I was, that I could barely afford to buy buttons, thread and lining materials, let alone a square meal. But it was fun — we were all young in those days!"

More immigrants were arriving all the time — many illegally. Some



Master furrier off duty, taking time off for his favourite sport. Stefan Braun was one of the first to try out the Hermon ski slopes after the Six Day War.

brought furs with them. Gradually he was able to afford to buy his own skins, to create the "original models" of which he had dreamed. His connections were good, he worked for the British High Commissioner's wife and started to build up a wide clientele amongst Arab society ladies too. In 1941, he recalls, he was summoned to the King David Hotel in Jerusalem, commissioned to make coats for an Egyptian woman and her daughter. He still remembers the two models exactly: a floor-length broadtail cape for King Farouk's wife, a mink coat for his daughter!

In a happy reminiscent mood, Stefan Braun turns to one of his veteran assistants, Lucy Better. "Do you remember the Shelkh who brought his 11 wives to us? Yes, we made a fur coat for each one of them — not the most expensive models of course!"

An outstandingly talented and creative designer of furs, a shrewd businessman and persuasively charming public relations man — Stefan Braun is all of these, but at the (Continued on page nine)



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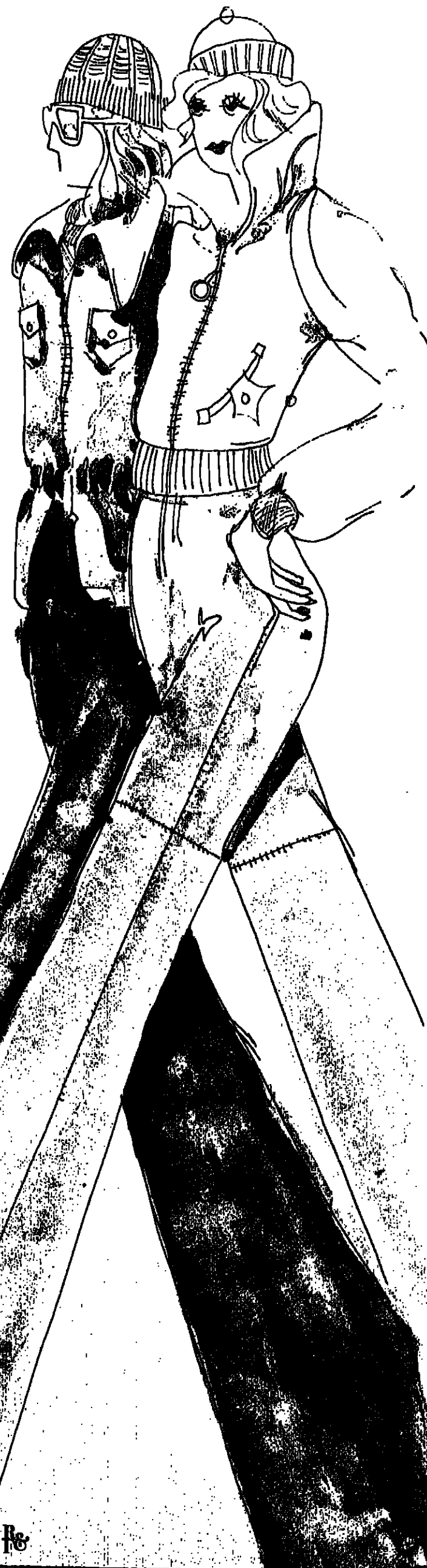
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The Braun story

(Continued from page seven)
...time a warm-hearted philanthropist and extremely charitable. For the years, there have been few good causes whose requests to put on benefit fashion shows have been turned down, be they Wizo, Akin, Alon, Han, orphanages or homes for crippled children. A bachelor himself, he has helped nephews and nieces through college, giving them a start in life. Since the first pair of Israel Bonds Fashion Shows in the States, he has always conducted a fur collection, the only Israeli designer to do so continuously over the years without any fee.

The gift framed letters and photographs which line the blue moire papered walls of his salon include letters of thanks from couture world names such as Dior, Balmain, Caracul and Magri Rouff, with all of whom he has worked, designing for the Paris collections on many occasions. There have been offers — tempting ones and often — to pack up his business in Tel Aviv, to go and work in New York.

Stefan Braun has no pretensions to being the spartan, pioneering designer, no complexes about his love of luxury and the good things in life. At the same time, surprisingly, he is a Zionist and idealist. "Of

course," he says, "it would have been far easier, far more profitable, to have chosen to work in a different country. But I have never dreamt of leaving. I've lived through three wars here, I belong to the country; I never had any doubts about staying where I was, despite the difficulties of the early years. When I visited Czechoslovakia in 1947 and saw how it was, I decided I would never go back, knew how right I had been in coming here."

Stepping into Stefan Braun's private world, his salon and workrooms tucked away discreetly at the end of a nondescript passageway off Tel Aviv's bustling, commercial, dirty Allenby Road, is like stepping into the past. The deep red carpet, the red and blue plush upholstered gilt settees and chairs belong to the world of couture of many years ago, the world of hovering, courteous lady vendeuses, where the customer was made to feel like a V.I.P. from the moment she stepped through the door.

Very much up to date is the fur collection itself. Canadian minis, Russian broadtails, Alaskan seals, white foxes, beautifully styled, yet somehow with a touch of casual chic, the mark of a skilled hand working furs like cloth, giving them style and fit. "What happens when a client walks in?" "I know her of type, her personality, immediately.

The first coat I bring out is inevitably the right one. Let me just prove it to you!"

Minutes later I was looking at myself in the mirror, hardly recognizing myself in a perfectly fitting, narrow bodiced and waisted broadtail coat. "Perhaps you prefer mink?" I protested that mink was just not my thing, took back my objections when I stepped into an equally "made to measure" black mink coat which, two minutes later, had been unzipped around the waist, converted into a dashing battledress jacket and wrap-around skirt. "See what I mean?"

Stefan Braun's is the justifiable pride of a master craftsman. His horror of the idea of mass production, of working with cheaper lines is understandable. "That could never give me the same satisfaction."

"STEFAN Braun's furs, reviewed a number of times in these columns, are continuously outstanding. Mr. Braun is an inspired creator of fur fashions. Turns by Stefan Braun leave one breathless. Original and new is his broadtail coat with ermine collar. More outstanding than ever is his ability to work fur as if it were cloth. Leg of mutton sleeves, a white broadtail evening dress with sheath skirt and train banded with white fox."... These are a few quotes taken from The Jerusalem Post fashion pages of the early 'fifties. All in all, very little has changed...



Usually styled belted coat (left) in off-white Indian broadtail, a classic style which is always up-to-date, nicely detailed with flap pockets and round edge at hemline. Belted, wrap-over coat (right) in black Alaskan seal, trimmed all around in white mink. Hidden secret is a zip around the waistline, making it possible to convert the coat into a brief-jacketed suit with wrap-around skirt.

IRIS' FASHIONABLE KNITS BEAT THE TRADITIONAL KIMONO IN JAPAN

Iris' fashionable knits were a great success at the Israel Sales Week that took place about 4 months ago in Tokyo, Japan. This was Iris' first attempt to enter the Far Eastern market, but this was not Iris' first success. Iris knits have been successfully exported and marketed in the great capitals of the world for 10 years.



Iris fashions can be found in the most splendid stores in the U.S. (Macy's, Gimbel's, Jordan Marsh), in Latin America, Germany, Switzerland, Holland, South Africa, Zambia, Kenya and Ethiopia.

The beginning was humble: Ten workers in a rented building (half a floor), on Rehov Herzl in Tel Aviv. But due to the enterprise of Mr. Ben-Dov, the owner of the plant, Iris began exporting in 1961. The first year's exports were valued at \$10,000, but in 1971 reached \$1,000,000. The plant has earned the title of "Approved Exporter" for several years.

Today, the plant employs 160 people plus more than 10 outside tailors. Due to the great demand for fashionable knits, a new plant is being built at Pardes Hanna, which will employ 80 workers, and which will try to supply the local demand.

Iris is one of the few plants which carries out all the stages of clothing manufacture, beginning from weaving the cloth, dyeing, printing and design, to putting out a finished product—cutting and sewing fashionable clothing, planned and designed by fashion designers in Florence and the U.S.A.



Iris knits are good for day and night. They are designed in an elegant, sporty style, with the emphasis on modern designs for a young look, for women aged 25-45. Among the wide variety of clothing there are 4-piece suits which include skirts

(with or without jackets), coats and maxi skirts.

Iris is showing its Winter 1973/4 collection at the Fashion Week now taking place at the Tel Aviv Hilton.

(Advertisement continues)

הכזא מן האל

☆ ☆ ☆ 25 YEARS AGO ☆ ☆ ☆

Twenty-five years ago, when the then Palestine Post had started publishing a special family magazine under the title of Features and Fashions, we found that Finny Leitersdorf, then only starting her career from which

she went on to be Israel's most original designer, reported that hats were coming back (top fashion news this year too) and Walter Cronkite reported from Moscow that the Russian women were not taking to the 'new look.'

By Finny Leitersdorf
WALKING through the fashionable centres of Prague, Budapest and London, one realizes at once how significant the hat is to the general appearance of the well-dressed woman.
In Prague it is mostly seen on the maturer woman, along with classic tailor-made and bi-coloured

Hats and no hats

sports shoes — almost invariably a small cloche sitting firmly on the head, discreet and conservative in colour and line, but sporting a remarkable collection of feathers. The younger generation seem to prefer long, well-brushed shiny hair as is, without a hat.

In Budapest, still the city of the smartest women in Central Europe, the hairdressers seem to be engaged in a fierce war with the milliners with the former on the winning side. In the famous Váci Utca, the heart of Budapest, in the height of the shopping fever, I saw exactly the same woman wearing a hat. It did seem to be an austerity measure. The superior milliners still lure the female shopper with fascinations in their windows. Maybe all the women who go round in elaborate and sometimes over-fanciful hat styles are just over-siring the recently regained privilege of bobbing their heads up. But they never go without gloves and enormous earrings. Fashion prophets say that in the winter they will wind fur velvet scarves artistically round their heads.

London is quite different — hats, and more hats. There is a hat for almost every occasion — and there is no hat there is some kind of ornament instead, from the little shopgirl's Woolworth ribbon to the most elaborate feathers and jewels worn at the Vienna Opera recent performances.

Small toques

The most favoured models are small toques and cloches, made entirely of feathers, in every imaginable colour, and small felt velvet creations. The only big hats are softly draped and velvet berets following the line of the head and drooped smoothly onto the shoulders. Apart from black, the favourite colours are stone grey, shades of mauve, from deep purple to pale lilac.

In spite of the fact that Princess Elizabeth does her wedding shopping in a smart suit with a pleated skirt, and that the tall organizations are protesting against wearing material on long skirts, the big fashion houses are showing the new length in their new collections. It looks elegant and sophisticated for afternoon wear, but too practical for our present very busy life.

Moscow says no

By Walter Cronkite
UP Moscow Correspondent

MOSCOW girls disdain the thought of submitting to Western dictatorship in the international crisis caused by the descending headline. To be frank about it, there is no "new look" in Moscow. What might be referred to as the autumn season is well under way, and dresses are still measured from the knee down rather than from the floor up.

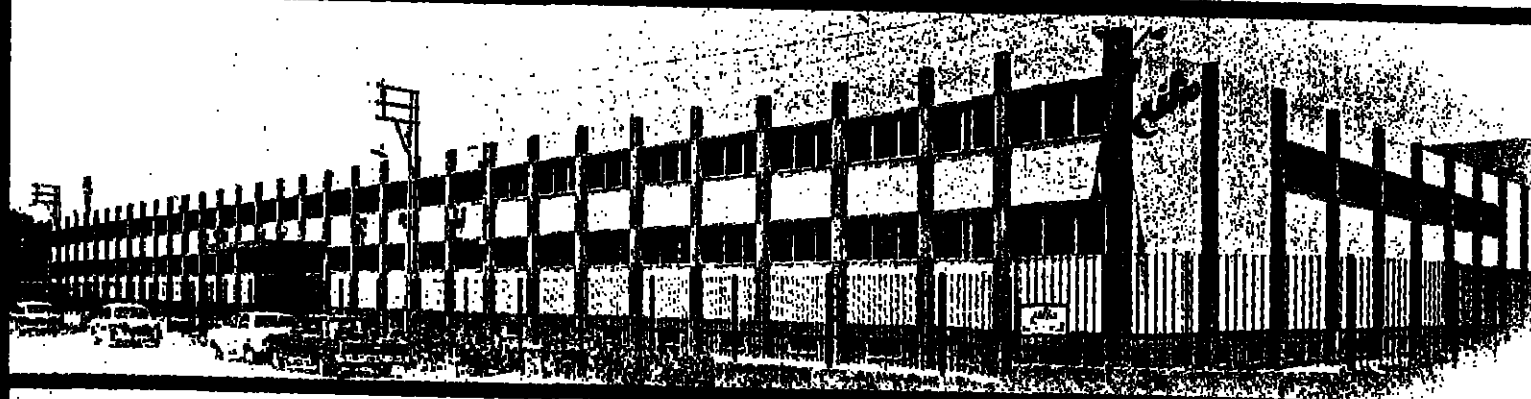
Latest styles look just as they did last year — shoulders with little cut, wrap waist pretensions and hemlines just below the knee. It has been that way for ten years, and a fast survey of Moscow girls indicated it would stay that way at least for ten years more. "Bourgeois affectation," snapped a hotel clerk, who did not seem to have anything to hide, looking at the three hundred dollar number in the Vogue fashion magazine. A middle-aged secretary looked puzzled and asked, "What is the reason for it? We wear dresses not satiated today?" "Why use two metres of material when one metre will do?" another asked.

It would seem on the surface that thoughts of practicality extend to the United States Embassy, seeing that it is half way round the world from the frowns of New York.

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MONDAY, FEBRUARY 12, 1973



High, roll-necked body-sweater contrasts rib and plain, has handsome sleeves, in Acrilan by Elma.

Long Banton evening dress by Jorij Mclita, soft, flattering and flowing in line, strikingly coloured in deep bords with ostrich feather trim at wrists dyed to match.

Suit by Aled in pure wool jersey has safari influences in its shirt-style jacket, in bold tartan jacquard combining two tones of brown on an off-white ground. Pleated skirt is in coordinating dark brown, sweater is striped to match the colours of the jacket.

Alonzo of Israel — One of the new houses on the Israeli fashion scene. Shown here, Shal pinto, topped with fur-look collar jacket, dashing trim to match the pants.

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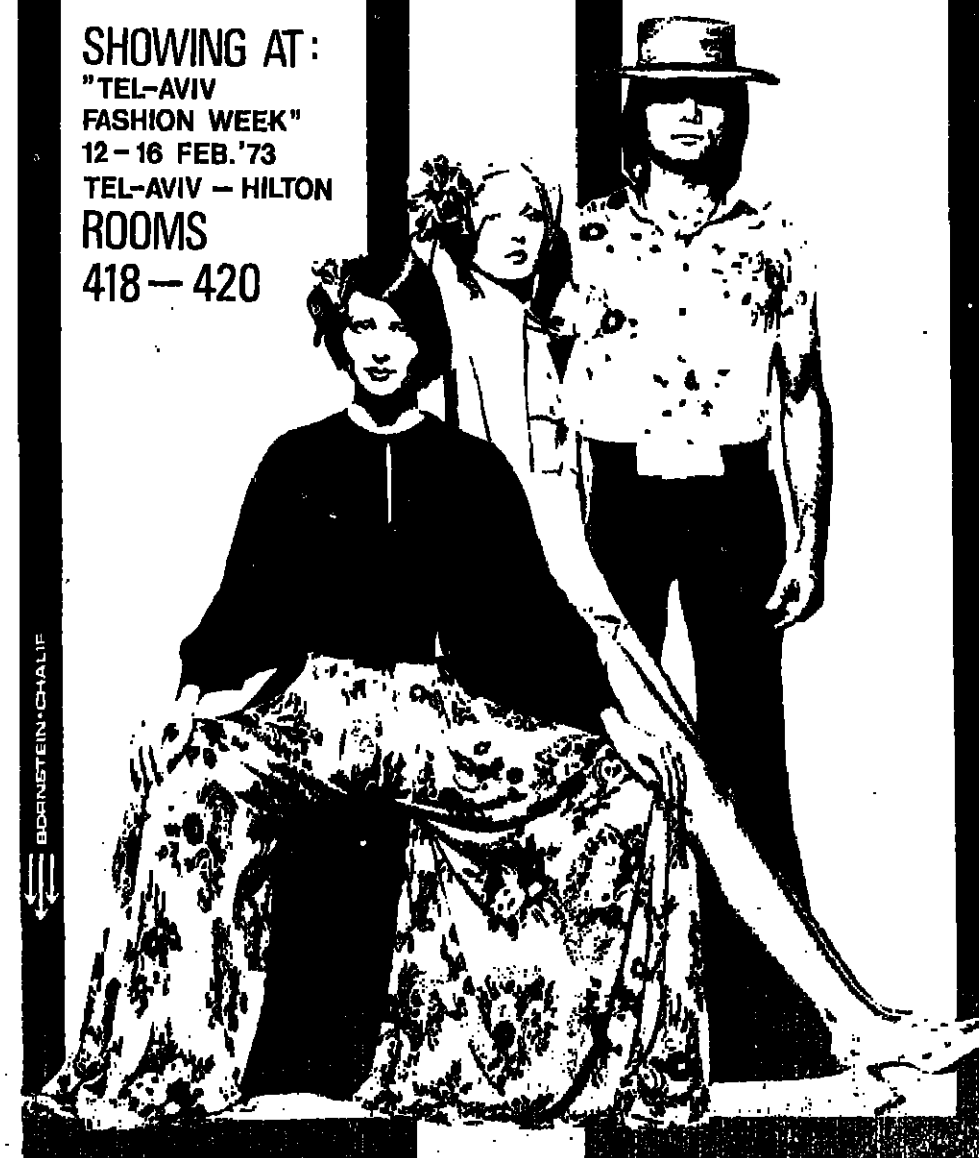
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Originals, designed and produced in their workshops. Above on left: both are in wool crepe with Bethlehem embroidery exclusive for Maskit. Marie Theresa and

Tamara were the designers. Centre: Handwoven wool coat designed for Maskit by Miriam Melitz. And on right all-wool hand-crocheted dresses designed by Mital Bar-Orian.

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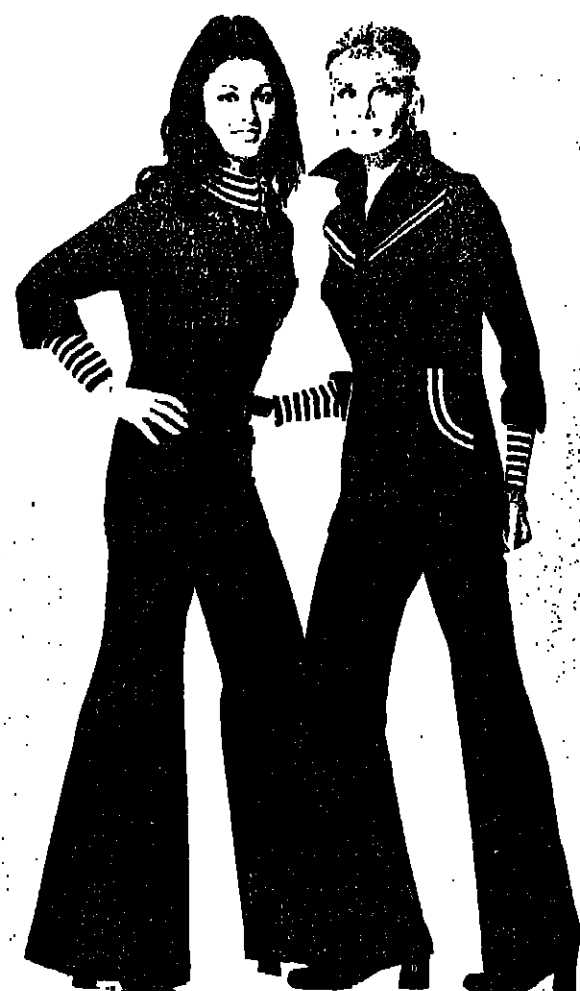
هكذا من الأصل

★ Spiralling platforms

Jerusalem Post Reporter
"TAKE off your shoes and walk!" was the point a noted U.S. orthopaedic surgeon hammered hard in a recent interview. Actually, it would seem to be the only possible way of walking in any reasonable measure of comfort, with the current alternative being to totter around on 2" high platform soled shoes and boots. Personally we feel the hottest of paved sidewalks or the roughest pebbly beach is almost preferable — having tried platform

shoes and discovered all kinds of aching muscles in our legs which we never knew existed...
 If the British shoe industry's forecasts are correct, last year's 2" platforms are soon to be replaced — by wedges of anything up to 8". The getaha girl, they point out, has been wearing shoes like this for centuries — the question is, does her counterpart in Paris, New York, London or Rome necessarily need to copy her? Here things are even more pre-

carious: for at least half the year, the climate dictates comfortable, open, sandal-type shoes which you can wear without stockings. Incorporate platform soles into an open, strappy style, without even the insole support of a regular shoe, and you really are taking your life in your hands — or rather onto your feet.
 Shoe retailers are offering high-soled clogs as a summer alternative — more comfortable admittedly, but adding yet another volume of noise to already high-pitched traffic sounds with their clack-clack-clacking as they trip along the sidewalks.
 We have even heard rumours that the model girls' union is about to stage a sit-down strike, demanding danger money for tripping along catwalks in impossible fashionable shoes... we ourselves have witnessed many a near-accident in Fashion Shows during the past year.
 Right now, shoe shop windows are filled with end-of-season reduced price shoe styles, the vast majority of them ultra-fashionable platform sole styles. It could be a sign that un-liberated women are simply succumbing, protestless, to the cobblers' latest crazes. But maybe, just maybe, it could mean that shopkeepers have been landed with large unsold stocks of just such styles... that at least one "spiralling" element in the shoe industry's fashion economy is about to come crashing down again to its rightful place — at pavement level!



Long ribbed cuffs in black and white stripes are common to these suits, both in a grey fleck-effect knit from Milan.



A suit by Fagun in company's exclusive 'fabric' has a wide neckline, pants are fashionably



Sporting look in Bashan's brushed denim bib-top pants, trimmed with silver studs, showing the newest fashion touch: one lifelike embroidered rose head placed asymmetrically atop a breast pocket.



Brilliant colour scheme for a young-look jacket by Glen-Or, combining yellow acrilan fur with blue soft nappa trim.



Man-tailored shirt with satin-weave spots on cotton fabric with open-work stripes. In white or pastel shades, from Lahav.



Colourful flower-head print on a hooded slip-through terry-cloth beach dress by Israel Rosen.



Glamorous and exotic, Bikma's new fashion discovery—the voile-like cloth used for the Arab keffiyeh (head-dress), shown here in a deep-sleeved, high-waisted at-home sensation.



Alaska's innovation — with suede jacket has a flower of suede patches set into the centre of the back.



Hand sporting shirt in 'sweat' — stretch colour knit — from Papco. It's all in the neckline and an artist's smock.

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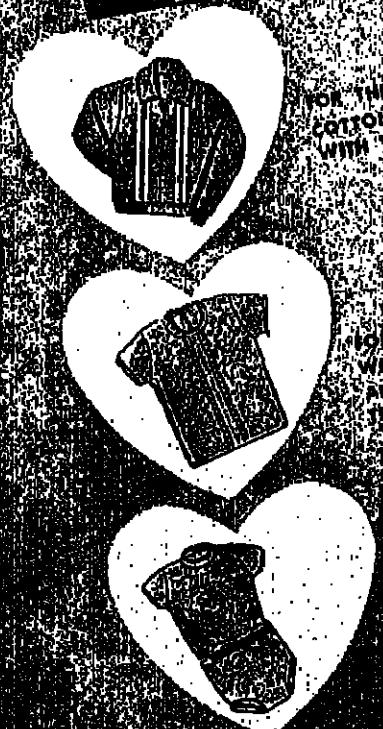
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Pierre Cardin suit (left). Perfect for the very special occasion. Exclusively manufactured by Bagir. Pierre Cardin sends the men back to the double-breasted suit (centre). Superbly tailored by Bagir. Mohair look for Elmo's cardigan (right), made from acrilan mixture and with front panels in Prince of Wales check jacquard knit.



Jacquard knit shirt by Baruch has motif of the flowerheads on a fashionably dark ground.

Men's Fashions

Casual pants from Lee: a new subsidiary of the Polart complex, producing separates under licence from the U.S. Lee company. Seen here (below left), velvet pants for her, grey jersey slacks with white pinestripe and turnups for him. Niba's shirts for him and her (centre below). His, a classic in Diolen/cotton, with deep pointed collar and deep curving pocket. Hers, a close-to-the body striped delight in 100% acrilan, with soft-falling sleeve fullness. Long line acrilan cable knit V-neck cardigans from Ouman, hers in red, his in brown (right below).



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MONDAY, FEBRUARY 12, 1978



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MONDAY, FEBRUARY 12, 1978

THE JERUSALEM POST FASHION SUPPLEMENT

PAGE NINETEEN

הכזא מן האל





'60s look "vamp" style by Tamar Yuvall. Decollete cross-over blouse at left has intricate airplane jacquard design, backless blouse at right is in mauve and purple rose design on a black ground—both in Arilan single jersey.

Young fashion and textile designers talk about work

By Catherine Rosenheimer

Jerusalem Post Fashion Reporter

THE Shenkar College of Fashion and Textile Technology opened its doors to its first student in the autumn of 1970. The school was set up with the backing of members of the International Textile Committee at the Jerusalem Economic Conference. Its purpose: to provide trained manpower for the textile industry at middle management level in the form of textile and fashion designers as well as production engineers and marketing and sales executives.

From the start, the school's board of governors stressed that it would be working in the closest cooperation with the textile industry. The industry's manpower needs would be served and it was hoped their interest in the whole process of professional education and training (both for full-time and part-time students) would be stimulated, thereby ensuring jobs for all graduates.

Last summer, the school's first graduates completed their two-year course, and embarked on the serious business of finding employment. How successfully has the school fulfilled its aims to date? How many of the students have found suitable jobs? Are they satisfied with the training they received? What are the attitudes they are facing in their places of work, how much scope and encouragement do they receive from their present employers? These were some of the questions we put to a group of textile and fashion design graduates at a recent round-table discussion.

WHERE the fashion design graduates were concerned — we spoke to five of them — the general consensus was that their fears about finding work had proved unfounded. Of a total fashion design class of 22 graduates in fashion design, only one is currently jobless, according to Fashion School head Carmella Brteschik; 90 per cent

are well-satisfied with what they are doing.

On the question of salaries, the graduates we spoke to felt that they had been given pretty fair deals at the start of their working career and that their lack of experience in commercial negotiation had not, on the whole, been exploited by their employers. Criticisms tended to be on fairly general lines, concerning matters such as the way factories were run, rather than personal working conditions.

A point emphasized by Miss Brteschik is that the fashion design course's prime aim is to provide students with a sound basis for how to work, how to use existing fabrics, most of all how to think. Practical experience in industry will widen their scope, allowing them to carry out their own ideas.

Reinforced principle

Students' comments reinforced this principle. They felt that more specialisation in certain fields — leatherwear, for example — would have been helpful, but they found that the specific and new problems they were facing in day-to-day work were surmountable. Their studies had certainly taught them how to think around a particular problem and solve it for themselves, within the framework of the demands of mass-production.

SARA FELDMAN (now working as one of a team of designers in a very large, vertical plant which weaves and prints its own fabrics, makes up its own ready-to-wear and markets it through its own stores here in Israel as well as abroad.):

"Work as a designer is proving to be more or less as I expected. I actually started working part-time in the middle of my second year of studies, and found that gave me very good practical experience. I found my job through the College. I am fairly free to do as I like, can sketch as much as I please, and do have some say in what is finally selected for production.

"The disadvantage of working in a large concern of this type is the fact that fabrics are selected and decided on at least a year in advance of fashion collections for which they are designed. What is the possibility of receiving feedback from the consumer shops as to what the collection is like? I think, though, that there is no (Continued on page 23)



Swirly patterned printed sweater has plain roll collar and pirate style pants — 19

(Continued from page 22)

up information, perhaps not with detailed analysis afterwards. RABEVA EYER (Working for medium-sized leather and rainwear producer, selling mainly on export market, but also through own local retail shop. She has a fashion design course, and paid school before taking the Shenkar studies by producing her original leather belts.):

"I feel as if I fell into the lap of the gods! My own personal taste in design tends to the more artistic, unusual styles! I do not have the chance of 'doing my own thing' but I also appreciate the need for more commercial styles. I joined a company which had before employed a designer. They look their designs either from the specifications of individual buyers; the pattern was simply translated these lines. The first step was to persuade the company to produce a real collection for the first time. There was a

certain amount of resentment among the old-timers to an unknown designer, but my boss has backed me up absolutely.

"My studies? They gave me a wonderful basis, but I learn more and more with each day of my work."

RACHEL BERNFELD: "I shall probably go into teaching eventually, but even then it's important to continue practical work at least part-time. At present I'm Carmella's assistant, training as a fashion design teacher, and working for a small ready-to-wear firm at the same time. Yes I'm satisfied more or less, but I would like to study more, to concentrate more closely on specific techniques which I feel I lack."

HANNA INGBERG: "I enjoyed my studies, I think I could have found a job as a designer quite easily, but was more attracted to working in an administrative capacity in the fashion field, and here, too, my studies are providing me with a valuable basis. I'm an assistant in the Fashion Centre of

the Export Institute, in the technical department, helping with promotional activities for the encouragement of young designers, visiting factories in an advisory capacity. In general terms, my work involves determining and analysing what is well-designed and why, helping to suggest and instigate improvements — with the export market in mind. I'm working, learning, and enjoying it."

SARA GOLDSOHLAGE (Now working with a large shirt and sportswear manufacturer.):

"I was really lucky. I found my job through the College, starting as an assistant to the chief designer. He left shortly afterwards, and I soon found myself in his job. Ideally, one should work as an assistant for at least a year, and although it was nice to make such a quick jump, I'm aware of my limitations, my lack of experience in industry. I must say I enjoy full cooperation from the people in the factory, the production manager in particular. I have a say in what fabrics are produced and used for the collection

and, I must say, as free a hand as I could wish for where women's wear is concerned. I'm very happy."

IF the fashion designers are, in the main, happy and satisfied with the course their careers are taking, the picture painted by the textile-design graduates is a very different — and bleak — one. It seems that the Israeli producers are, in the main, ready and able to give fashion designers a very fair chance where ready-to-wear is concerned and aware of the need to employ their own designers. But acceptance

of the textile designer is not quite so ready.

We talked to four textile-design graduates: Ilana Gili and Bat-Ami Milo, who have set up their own studio together; Dori Altaras, who spent six months in a Paris studio to gain more experience after she finished her studies and is now working free-lance; and Batia Shacham, the only one with a full-time job, design coordinator for a large fabric printing and dyeing works.

To wind up on a somewhat brighter note, more encouraging note: 31 textile designers have been employed by their own designers. But acceptance

(Continued on page 24)

long gresses, skirts, and...
wearer jersey line...
and boutique owner with individual style, mainly long dresses...
look in long and short dresses

What did we wash with before 1964?

Today it is difficult to remember a time when there was no "NEOA 7" — in fact it was created only eight years ago. Since then it has been in first place in the preferred product poll for four years. Is there anyone today who does not use one of the different kinds of "NEOA 7"?



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הכזא מן האצל

Designers talk...

(Continued from page 23)

the designers, among them the most experienced, best-known names in the field, entered designs in the recent competition sponsored by the Export Institute. The judges' selection was made from numbered, anonymous entries to ensure strict fairness. The result: eight of the 16 designers.

ren Texeira is more optimistic:

"I don't think things are all that bad, and I do honestly believe that within a few years Israeli textile designers will have a real future."

here, I can already see a far better, more interesting look in the work of the designers themselves and know that, at least in certain branches of the textile industry, there is real interest in their work." Professor Texeira headed the Textile Design department during the College's first year, during a year's sabbatical from the Rhode Island School of Design in New York. He returned recently for a further five years and is a fierce fighter for what might be called "Textile Designer's Lib."

"When I started work in 1951 in

New York, life was tough for the textile designer there too. He was treated as a strange creature; manufacturers bought designs but showed little respect for their designers. Today, the American industry knows that it is worth while to employ a textile designer. "It's a slow process, but I firmly believe it's already happening — otherwise, if I felt it had no future, I wouldn't have volunteered to come back here for a further five years. Many organizations here need textile designers, but are opposed to the idea because they simply do not realize what the designer can do for them, what sort of sales appeal he can inject into products, be they fabrics, home furnishings. Yes, we are organizing a seminar to deal with their needs, explain what we offer. Incidentally, the textile design course is a full-time design course, it includes not only print design, also weaving and knitting and knitwear is a field of very large scope to a properly educated designer here in Israel."

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junk in Paris. It's just snobbish. They'll quibble over paying IL100 to an Israeli designer for a good print — and then only pay months later."

An example

"Just to give you an example — when I was working in Paris, an Israeli manufacturer came to the studio to buy designs and, without realizing it, bought three of mine at three times the price he would have paid me here! Despite all this, I'm optimistic that the Israeli industry will wake up one of these days. If they want to compete on the export market, they'll have to come up with a look in textile design that, if not specifically Israeli, is at least 'eternal and different'."

Textile Design School head War-

20 TWENTY-FOUR

THE JERUSALEM POST FASHION SUPPLEMENT

MONDAY, FEBRUARY 12, 1978

Fashion week events

DESIGN DISCOVERY

Monday, February 12

11 a.m. Collective showings of collections for buyers

7 p.m. Cocktail reception with Minister of Commerce and Industry Haim Bar-Lev

Tuesday, February 13

10 a.m. Collective showings of collections for buyers

12 a.m. Private Fashion Show for buyers by Polgat

Wednesday, February 14

8.30 p.m. Textile Designer's Fashion Show

Thursday, February 15

10 a.m. Collective showings of collections for buyers

9 p.m. Folklore evening

Designers showrooms at the Hilton will be open daily to buyers

the week between 8 a.m. and 6 p.m. from 8 a.m. to 1 p.m. on

Friday, February 16.

List of participants in the Boutique Fair set up in the foyer of the Hilton ballroom:

Lydia About:

Chic Paris style ready-to-wear

Yitzhak Adler:

Designer and Tel Aviv boutique owner, medium-priced young styles

Dvora Bar Nov:

Unusual line in real furs

Rachel Bergesin:

Tel Aviv boutique owner, off-beat styles

Boutique Magda:

Dressy line of evening wear

Jacqueline Gal:

French-born designer working in local fabrics, Arab embroideries, and fine silks for unusual sportswear line

Shulamit Litan:

Real craftwork in the form of hand-quilted, hand-painted batiks made into long dresses, skirts and tops

Lydia Ofat Nashim:

Ready-to-wear jersey line

Tamar Yuval:

Designer and boutique owner with individual style, mainly long dresses

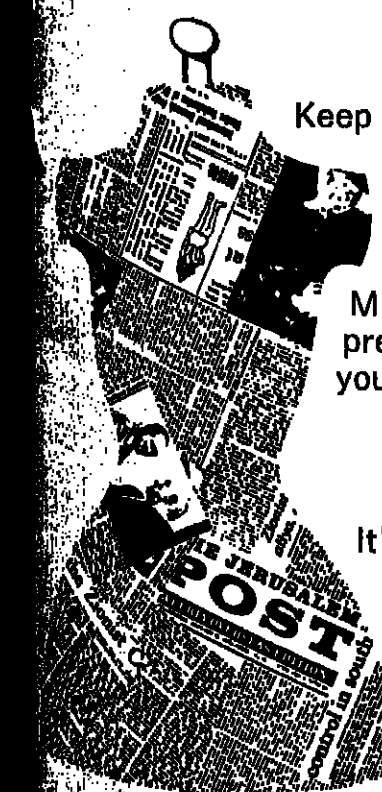
Arleta Zafrir:

Romantic look in long and short dresses

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fashion week events DESIGN DISCOVERY

Monday, February 12	11 a.m. Collective showings of collections for buyers	Lydia About: Chic Paris style ready-to-wear
	4 p.m. Cocktail reception with Minister of Commerce and Industry Haim Bar-Lev	Yitzhak Adler: Designer and Tel Aviv boutique owner, medium-priced young styles
Tuesday, February 13	10 a.m. Collective showings of collections for buyers	Dvora Bar Nov: Unusual line in real furs
	12 a.m. Private Fashion Show for buyers by Polgar	Rachel Beresin: Tel Aviv boutique owner, off-beat styles
Wednesday, February 14	8.30 p.m. Textile Designer's Fashion Show	Boutique Magda: Dressy line of evening wear
Thursday, February 15	10 a.m. Collective showings of collections for buyers	Jacqueline Gal: French-born designer working in local fabrics, Arab embroideries, and fine silks for unusual sportswear line
	12 a.m. Folklore evening	Shulamit Litan: Real craftwork in the form of hand-quilted, hand-painted batiks made into long dresses, skirts and tops
	9 p.m. Showrooms at the Hilton will be open daily to buyers at the week between 8 a.m. and 6 p.m. from 8 a.m. to 1 p.m. on Friday, February 16.	Lydia Ofat-Nashim: Ready-to-wear jersey line
		Tamar Yuval: Designer and boutique owner with individual style, mainly long dresses
		Ariela Zafrir: Romantic look in long and short dresses

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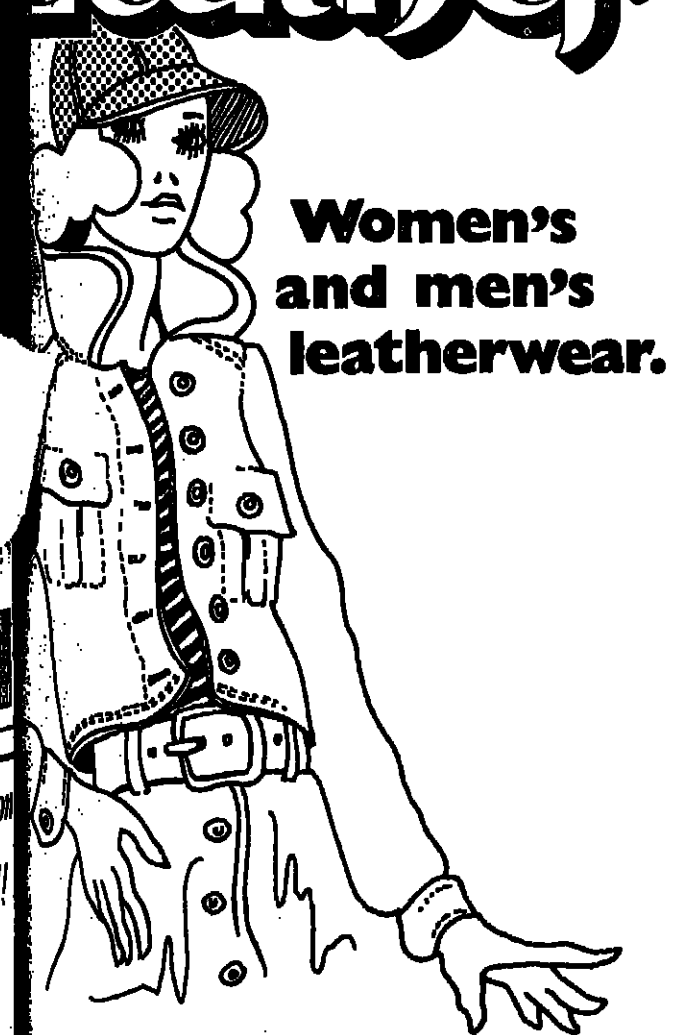
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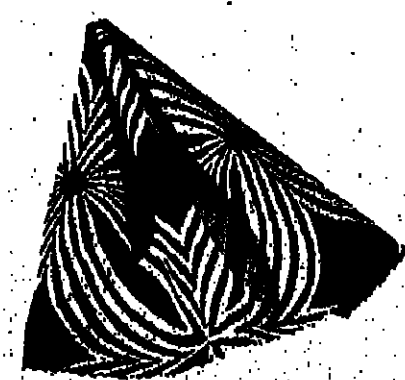
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ISRAELI EXHIBITORS AT FASHION WEEK

Aerilan
Subsidiary of the U.S. Monsanto Company, set up in Ashdod in 1962 for the manufacture under license in Israel of Aerilan fibre. Marketing services include technical sale services for customers as well as promotion and merchandising services, including fashion design guidance, particularly where smaller manufacturers are concerned. The display at Fashion Week is intended not for direct sales, but as a "service station." On show is a comprehensive range of fashion items in Aerilan, latest developments in double and single jersey piece goods and a selection of promotion garments in specially developed fabrics utilizing the Response system. Sci-Tex, Israel's special computer design system for creating instant patterns on knitted fabrics. About 1/4 of the production of the Ashdod plant is exported, either indirectly in the form of finished garments or directly to Greece, Cyprus and Turkey in fibre form.

Aled
One of the oldest established of the Israeli knitwear firms and a ver-

tical operation with two factories in Bnei Brak and Petah Tikva. The range covers all aspects of the "sport elegant" look from a young style studio range through more classic day styles to evening wear. Latter category is particularly strong in the current Fashion Week collection with shiny, metallic threads in many colours used for combinations such as cardigans over long dresses. For daytime there are also many types of cardigan suits, four or five pieces, offering many mix and match combinations. Pants suits come in pure wool or mixtures, knitted fabrics are mostly plaids or Jacquards, include lots of tartans and Prince of Wales checks. Skirts are predominantly pleated this time, sleeve styles include raglan and kimono. Colours are divided into two categories: the drab colours, often bottle green, rust and beige, often combined with a sharper tone to give a mixture of dead and bright colours. Second category is the pastels. A special part of the collection is devoted to luxurious styles intended for "the woman who has everything." Aled exports in 1973 jumped by \$100,000 to reach a total of over \$500,000.

Alpha Textile Industry
Two-year-old company, employing some 250 workers in its Netanya plant, specializing in nylon and polyester knits which are made up into women's and children's undergarments, more fashionable plain and printed T-shirts and body-suits. Exports last year totalled \$2 million.

Argaman-Ardaf
Ardaf is a three-year-old subsidiary of Argaman specializing in quality textile printing. They already export some 2 million metres of printed textiles annually, are interested in increasing export markets still further. The prints they show are on locally made fabrics: satenees, duck canvases, pique and

polyester knits in a wide colour and design range.
Ata
Israel's largest concern in the cotton and synthetic fields is a huge vertical complex situated north of Haifa at Kiryat Ata. The company covers all processes from spinning, weaving and dyeing through to making of garments, retailing through an ever-increasing number of its own chain stores throughout the country. Ata corduroys, sold both as piece goods and ready-to-wear are their best known products on the export market, made up into snappy looking ranges of dresses and separates.
At-Li
Three-year-old knitwear company based in Ashdod, showing at Fashion Week for the first time. Specialize in knitwear for women and children, all in synthetic yarns, mostly Aerilan. The range is particularly strong on body-suits including men's shirts and sweaters as well as knitted shirts for children. Exports commenced last year, have already reached a total of \$105,000, directed to the U.S., Canada, Switzerland, Belgium and Holland.

Barbour
First-time exhibitors at the current Fashion Week, manufacturers of fashionable men's and women's underwear, mainly in nylon 66 stretch in bright new-looking designs. The original small plant had been working only for the local market until three years ago, when it was expanded into a plant capable of full-scale export according to a carefully gauged development programme. The company is geared for individual orders to customer's specification and production volume can be geared to the needs of any buyer. Under Barbour's president, Mr. Abraham Bracha, exports have tripled during the past three years

and the company has established a good network of contacts with distributors abroad.

Barnet Fashions
Wide range of shirts for men with an increasing collection for women too. Made of cotton and Diolen blends, Polyamid and Helanca fabrics, shirts are non-shrink, non-iron, including casual and dressy styles, come in a huge variety of plaids, checks, stripes and prints. The Kadima-based plant is continuing its expansion, both in area and number of personnel, while exports to the U.S., Canada and Europe totalled \$270,000 last year and are expected to reach \$500,000 during the current year.

Bashan
Ready to wear offshoot of a large textile concern producing young-looking mix-and-match sport-wear entirely in blue denim, a wide range of well-cut jeans-type styles as well as more fashionable jackets with large single flower embroidery placed, for example, off centre or at centre back, sometimes on one side of a trouser leg. Bashan have established a firm reputation on the export market in only a few years, with a consistent image in a specific fashion sphere; the denim range also includes car coats lined in acrylic or flannel fabrics; exports have now reached \$2,500,000 annually.

Beged Or (1968) Ltd.
World-renowned kings of the Israeli leatherwear field, both in terms of quantity production and unbeatable styling. Managing Director Leslie Fulop describes this year's collection as being influenced "by the cinema, by all the old films I have been able to see wherever I have been recently." The line is feminine, clean in styling. There are new furs this time, like Argentinian red fox, Chinese Mongolian lamb, dyed to all imaginable colours. The range includes Beged Or's wonderful patchworks worked in chevron patterns, or tartan checks; there are new looks in what Fulop terms "pork-skin" and "zevel" leather — the latter a slightly crushed look leather, rather like a glossy cow suede, and, as each season, the Fashion Week collection is guaranteed to include surprise lines, closely

guarded secrets until minutes. The Beged Or range grows still further, it includes showrooms in London, New York, Düsseldorf and has opened up three new boutiques in London recently including a specialty large sizes. Beged Or went into partnership with a new subsidiary called "fun," producing dazzling fur fashions in the image. Then there is the Bla range — again a cheap style collection, partially expensive leathers with a lot of fabric for rubrics, often trimmed with leather, superb in cut and styling. Exports reached an all-time high of \$5.5 million and the total by the end of the year will soar to \$20 million.

Carait
Five-year-old leather specialist, Migdal Haemek, specializing in leather goods, the company which has been doing extremely well. This is only the second year at Fashion Week.
Day High Style
Founded in 1969 by an immigrant from France, the company specializes in medium-priced young-looking ready-to-wear, working 30 per cent for the export market, with a production capacity of some 10,000 pieces per month. The collection this time is in polyester, Diolen Lof, and wool gaberdine, includes a new looking imported fabric on polyacrylic fabrics with a lot of light-weight wool voiles and, as usual, used for Chanel-type chemise and maxi dresses. Fashion-week line includes the "chummy" look: bit-topped pants or skirts with matching collars. Styling image tends to be unusual, craftsman-type and many of the handbags made with coat and suit materials.
Crana Est. Sublimate
Sublimate printing is new in Israel, but also in the world. Crana were the first to introduce this technique, using French machinery for a special process based on the transfer of heat from process from the fabric to the garment.
Elle Knitwear
Two-year-old factory manufacturing double knit fashions, often incorporating leather or leather trim. Two- and three-piece outfits for women include suits, pants suits and mix-and-match jackets, skirts and pants, as well as men's bulky knits. Outfits are fully fashioned with hand tailored collars, the look sporting or elegant.

More Exhibitors at Fashion Week

(Continued from page 28)

the very clear reproduction results, the method can be used on various types of synthetic fabric, as well as on leather, V.C. and many other materials. Some 50 local manufacturers are working with sublimatic prints, ready knitters.

Elanit
Another of the old-established vertical knitwear concerns, Elanit's Managing Director, Dr. Gottsman, was among the initiators of the Fashion Week, showing for the ninth consecutive year at the event. The company's \$650,000 annual exports tend to be in classic styles for the mature woman; each year sees the introduction of new developments in textured and other interesting variations of the knit; there is also a new Miss Elanit range of younger styles, to be well represented in the current collection. Elanit are offering pure wool outfits at reasonable prices, having bought up stocks of yarn before world prices virtually tripled last year; for this same reason there is an increased range of wool blends, looking like the real thing but containing less than 1/4 of wool, still retaining "chief value wool" status where U.S. import regulations are concerned. There are tweed effects, a new "Calm" lightweight wool and polyester, wool combined with a twisted polyester yarn for unusual effects and a new "Shantuni" with the look of shawl-lung, combining silk thread with polyester. For evening, Elanit forecast a big comeback in lurex as well as garments with the look of silk. The collection is strong this time on daytime coats, many with the look of Harris tweed achieved in a knitted fabric.

long shirt dresses with "old fashioned" flower prints on dark grounds, long printed velvet pleated dresses and lots of matching blouses and tops. Long pleated blouses with full length pleated skirts in plain and printed light weight wool and other fabrics. Exports have now reached \$350,000, an impressive total considering the amount of individual workmanship in each garment. Ben's U.S. distributors, Hatzeha, recently opened special showrooms for their collections in New York and Massachusetts, providing the company with permanent addresses in the U.S. where buyers can see their range throughout the year.

Esprit Export
High class pre-a-porter boutique line, the export division of designer Busala Elstein's Tel Aviv boutique. Fashion Week collection is all in black and white, in synthetic fibre knits, most of them soft and silky looking. The range is strong on elegant afternoon and evening wear and the company is geared to relatively small quantity orders for boutiques and specialty departments of larger stores.

Gabi Model
Set up 11 years ago as a small fashion knitwear house by a husband and wife team, this company has grown continuously, of \$700,000 and employs 100 full-time workers. The Fashion Week range is a young-style collection of pants suits, skirt suits and "weekender" outfits — three- or four-piece switch-around ensembles consisting of pants, skirts, jackets and waistcoats. Pants suits tend to have shorter jackets this time and classic suits are back; materials used are polyester and wool blends, knits are plain, tweed-look or jacquard.

Galeet-Alaska Clothing
Galeet-Alaska is a newly set up export offshoot of Alaska, opened 3 years ago and, until recently, marketed its young-style ready-to-wear only on the local market. The export collection being launched at Fashion Week covers coats, jackets and separates, aimed at sportswear or coat and suit buyers. Designer Riki Ben Ari has used knitwear leathers, trimmed fur trims and wool and wool-mixture fabrics for the range. Trousers range from Oxford to stovepipes, jackets include new shape batideresses with long er, fitted wringing from waist to hipline; there are large single flower appliques, the '50s and Deco influences in a medium priced fashion collection aimed at the young sophisticated.

Galla Tricotage
One of the few knitwear houses to show a collection in pure wool, which also includes combinations of wool jersey with leather and suede. There are pants suits for the young and the more mature woman, evening dresses containing lurex or in wool and synthetic blends. Batideresses and wide pants feature widely. Galla have a know-how agreement for fashion design with a leading Paris pre-a-porter producer, export particularly to South Africa and the U.S. and, more recently, Latin America has become a strong market.

Glen-Or
This company was formed just a few months ago, a tie-up between Glenoit, who produces Aerilan fur, and Beged Or who specialize in fashion and leather know-how. The result: a bright young-style collection of fashions combining Aerilan fleeces with real leather and suede as well as good looking synthetics like Skai. The look is well worthy of the Beged Or reputation, offering all their flair and know-how in working leather in a budget-price range incorporating less expensive materials.
Glenoit (Israel) Ltd.
Sole Israeli producers of high pile fabrics (artificial fur) in Aerilan as well as wool and acrylic blends, a huge variety of fur types and colours including mixed colours and even jacquard patterns. The company was set up in 1966, a partnership between Glenoit Inc. of the U.S. and Caesarea Textiles. With the opening of a new factory in Caesarea two months ago, production has been doubled, 160 workers are now employed and exports stand at \$2

million annually. A very large proportion of Fashion Week exhibitors are using Glenoit piles in their collections, for complete garments in a wide variety of forms, as linings and as coat trimmings. Glenoit will supply furs in colours to every specialist. They also market their product for furnishings in the form of upholstery and scatter rugs, toys too. Their participation at Fashion Week is in a promotional capacity along with the aim of selling piece goods direct to export buyers.

Golder
Four-year-old company producing men's and women's fashions in Nappa, pigskin and suede; last year exports worth over \$100,000 were directed to the U.S., Australia and Germany.

Gottex
Internationally renowned in the swimwear field, Lea Gottlieb switched to manufacturing swimwear in 1955 quite by chance, having set up a rainwear factory initially, discovered that there was too little rain in Israel to make it pay! Since then, her ranges have grown from strength to strength each year, reaching a record export total of \$2,200,000 last year and expecting to increase production by a further 20 per cent this year. The line is by no means swimsuits and bikinis, but complete outfits for the beach, including cover-up dresses which are elegant and smart enough to wear as hostess dresses in their own right. Geometric, optical Vaseline prints, romantic "little girl" looks and the Far Eastern influence are the three main trends in the current collection in Bathons, silk crepes, georgettes and jerseys. There are one-piece suits cut high at the front, cut away deeply at the back; the briefest of bikinis in combinations like dots with stripes repeated on matching dresses or shorts and blouses; peasant style swimsuits and coordinating separates; romantic-looking pink ruffled white cotton bikinis with frilly, rosebud patterned dresses to match or a more sporting sleeveless batideresses in the same print, teamed with crisp white flaring pants.

Hadar Rosen
An old established family business set up in 1940, specializing until a few years ago only in knitted piece goods, part of which were exported indirectly in the form of made-up swimwear. In the last few years, rapid expansion has taken place and new investment partnerships set up. The company last year reached exports of \$1,200,000 and a further \$300,000 in indirect exports. The company now consists of the original knitted fabrics division, housed in new modern premises some four years ago, Hadar Rosen fashions set up in 1973 for young-style ready-to-wear, Rosanz, a subsidiary producing stretch underwear for men and women, and the newest addition, Elias, producing non-woven fabrics for dispos-

able sheets, diapers, napkins and the like. This is the only factory of its kind in Israel.

Iris
Tel Aviv knitwear company with widespread export market for medium priced styles. New in the current range are young-style matching pants, sweaters and skirts in polyester/wool blends. There are jacquards, solid colour jerseys, plenty of pants suits. Some models come in polyester/angora mixtures and a special section of the collection includes handpainted knitted fabrics in Near-Eastern designs. Exports last year were nearly \$1 million.

Isrex
A subsidiary of the giant Glial Israel Investment company, set up in 1968 with the aim of expanding Israeli exports to those countries where Israel is in a position of bilateral trade. Exports are directed to many countries, via branches in Brazil, Argentina and Germany as well as representatives in other Latin American countries, Europe and the Far East. Isrex recently concluded a joint venture with a U.S. textile organization for supply of clothing from Israel to large stores in the U.S. and delivered to this market alone \$1 million worth of goods during the past financial year. The company invests major efforts in the textile field in order to develop new sources of supply, employing experts in styling production and merchandising who guide young firms in their efforts to meet the requirements of sophisticated export markets in Europe and the U.S.

Jadoli
One of the fashion leaders in the Israeli couture leatherwear field with a good range of cloth coats and suits too. The name derives from the initials of father, daughter and mother in the Toporak family — Janak, Dorrit and Lilil. Lilil Toporak's design flair, assisted more recently by her daughter, is the main factor in the company's dazzling image. In 1972, exports literally doubled to reach \$1,500,000. Fashion pointers in the new collection include lots of raglan and kimono sleeve lines, leather battle jackets trimmed in curly lamb fleece and coats on flaring tent lines with uneven pleats at back. For men there are particularly good-looking rugged leisure jackets combining checked tweeds with leather; also lumber jackets and longer belted styles in the full range of leather, pigskin, suede calf and other skins. Fur collars feature widely in the collection, in men's and women's styles alike. The typical Jadoli perfectionism in top-stitch detailing, unusual pockets, collars and button tabs is to be found as distinct handwriting throughout the range, even in more basic, classic styles.

Java Hosiery Ltd.
Producers of El Al panty hose, they are part of the textile complex which includes Mafba and Lika (Continued on page 30)

Foreign Exhibitors

FRANCE ORATION CRISPEL, Paris OR LEDER, Paris	— coats and jackets in imitation fur. — furs and leatherwear.
GREECE SPAR, Athens	— Women's ready-to-wear coats, suits and dresses.
KENYA BIDCO, Nairobi	— Men's, women's and children's wear in African designs, safari and batik prints.
STUDIO ARTS 68 , Nairobi	— Women's ready-to-wear.
TURKEY KAFTAN Export, Istanbul	— Leatherwear, women's ready-to-wear.
OZEL , Istanbul	— Sheepskin coats for men, women and children.
UTEKSPORT , Istanbul	— Leatherwear.

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among the veterans of the local leather industry, recently celebrated their 25th Anniversary. Over the years the company has grown from a few workers producing khaki sweaters in the private flat of Messrs. Mr. and Mrs. Leasinger to a large export-oriented knitting plant in Ramat Gan. The collection divides into two main lines: young and classic. For the young there is a wide range of mix-and-match knitted sweaters and shirts; the classic line is based on tweed-look plaids, jacquards, combinations of knits and regular knits — i.e. plain jerseys with ribbed knits. Some of the models are pure wool, most are blends; grey, orange and yellows dominate and there is lots of lace, especially for evening, some decorated with machine embroidery. The evening wear range is particularly large this season with skirts, palazzo pants, flat knit dresses with lurex and black even-ings with gold appliques.

MONDAY, FEBRUARY 12, 1973

THE JERUSALEM POST FASHION SUPPLEMENT

PAGE TWENTY-NINE

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